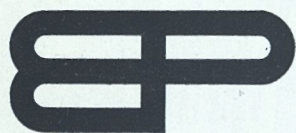


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BLOCKPRINT

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LETTERS TO THE EDITOR

17 October 1967

Artsy Blockprinters:

A newspaper becomes very dull in-
deed if it allows itself to serve merely
as a forum for every half-assed dis-
sident's simplistic political opinions.
Bruce Klockars' interview with Brown's
"Sons of Liberty" allowed a couple of
phoneey eccentrics a page all their own,
a page they hardly warrant.

His talk with them was piously moti-
vated. It was more "accurate" than my
own article on The Sons of Liberty in the
Brown Daily Herald, in that he chose to
give us a mass of unfiltered opinion. It
also made very dull reading.

I am flattered that Mr. Klockars found
my article "as neat a job . . . as I have
ever come across," but I can't under-
stand how he could charge me with
taking "statements . . . out of context!"

Affectionately,
T.E.D. Klein
Arts Editor
Brown Daily Herald
BOX K
Brown University

Thanks, that's very nice.

To Blockprint,

Last week I accepted a copy of
Mobilizer To End the War In Vietnam
at the entrance of Memorial Hall. This
pamphlet, and the smiling people be-
hind the table deserve our serious at-
tention. The "peace movement" has
taken a new turn over the summer.

Here are a few quotations from
Mobilizer.

"In political terms, this means we are

moving from a politics of dissent
to a politics of resistance."

"We . . . are free to do what we feel
now because we understand that
logic and proportion and consistency
and often even perspective are part
of the old control system and we're
done with the old control systems."

"It is time to take the movement we
have built and direct is so that it
actually *disrupts* the war machine."

"We call: 1) For the release of all
those arrested in the recent up-
risings. 2) For the dropping of the
"Feels like there's going to be a white
rebellion too."

frame-up charges against H. Rap
Brown."

If you do not agree with these people;
if you feel there is justification for our
involvement in Vietnam; if you oppose
the burning and looting that accompany
the "Black Power" movement, we invite
you to take part in a group now forming
on campus. This group will sponsor
speakers, movies, activities etc., and
will bring the OTHER point of view to
R.I.S.D. Please contact Edward Kreh,
Box 322

HATE

There's a rally on the mall
With overexposed minds.
There's Love of Love thats
Long to last
But love of hate lasts longer
'Younogooddirtylousycommierat'
and from the shit comes rich soil-
'Warmongerwhoremongerdrinkthewine
andchewthewafer'
And from thte dust came man-
Then someone let him hate

Garrow Throop

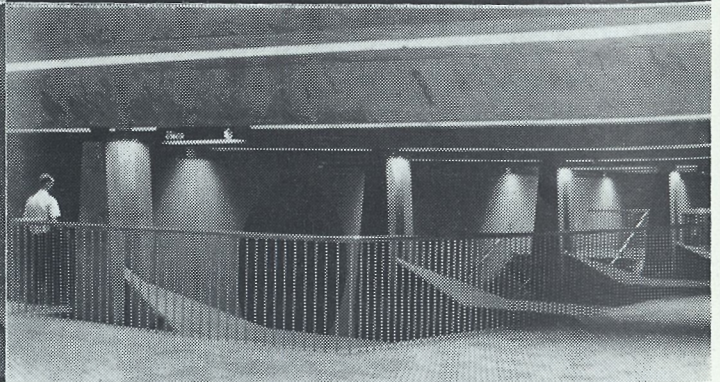
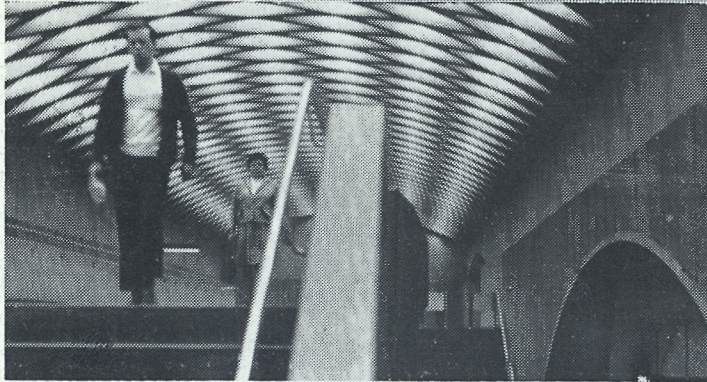
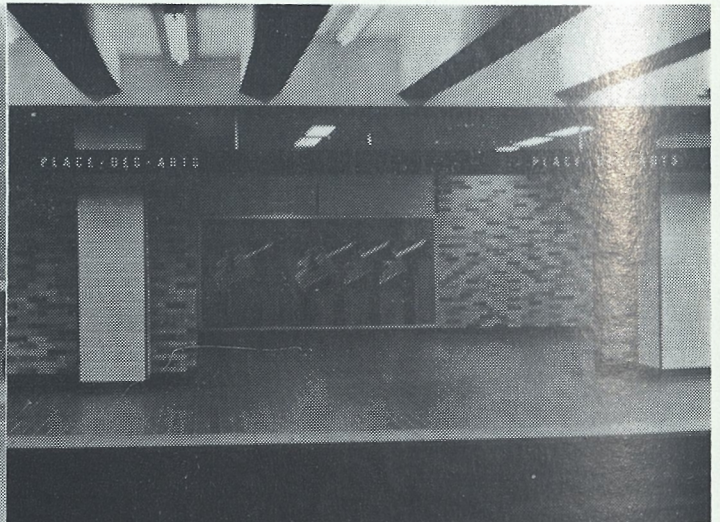
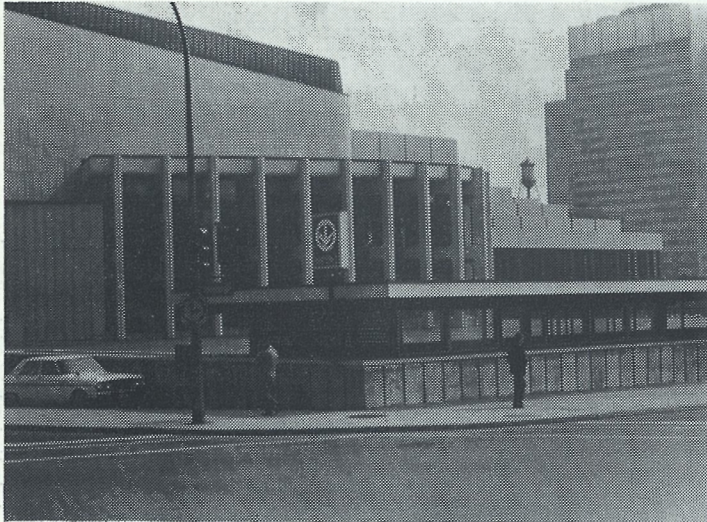


LE METRO

During the summer Canada's centennial celebration was in full swing and Montreal was the site of Expo. Montreal itself was part of the show. Impeccably clean and shining; wide boulevards; surface construction and parking lots cleverly concealed with graphically colored fences; newly gilded statues on her Cathedral; art shows in the park; a recently erected, fully equipped, multi-acred, culturally oriented civic center; all new skyscrapers, free-standing with generous space between, a'le Cobusier.

The Metro, Montreal's newly operational subway system, links all vital points of the city. At one such point, Bonaventure, one may leave the train, walk or escalate among the various heights of vaulted ceilings, and indirect lighting up to the opulence of a still to be finished substratum of boutiques, grocerie stores, restaurants, etc. No Nedicks to be seen. This complex is located beneath the "still under construction" Bonaventure Hotel.

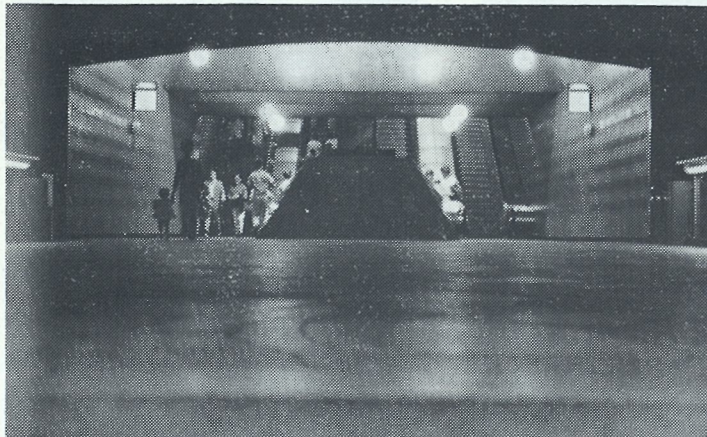


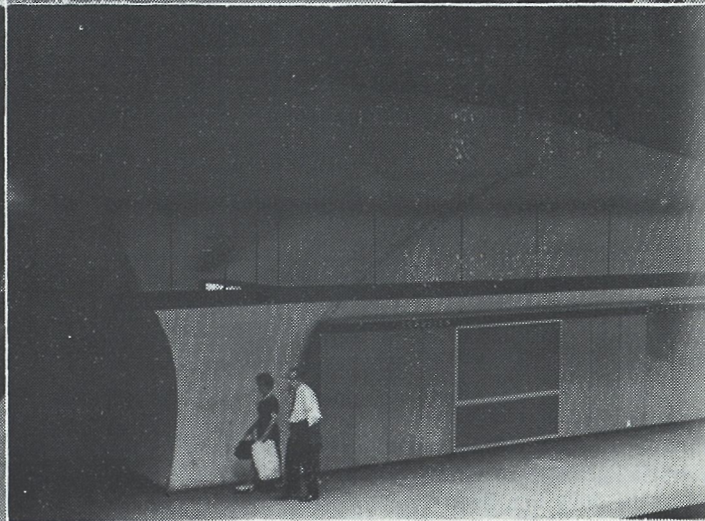
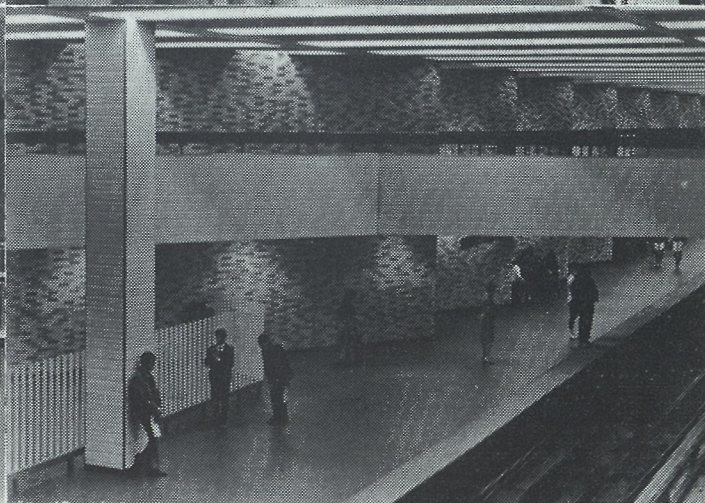
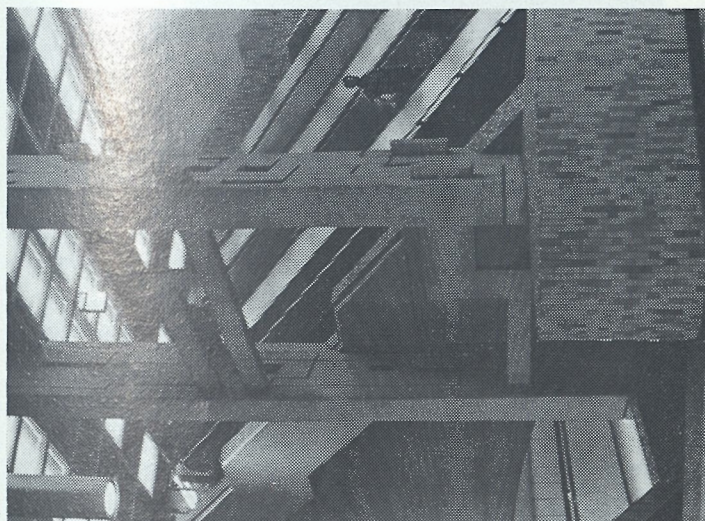


Each of the terminal points along the subway route is individually designed and easily recognizable without the aid of the highly conspicuous signs. One is struck primarily by their spacial aspects. No poles, high vaulted honeycombed ceilings, multi levels, ramps and escalators; automatic transfer vending machines allowing you to ride indefinitely;

automatically closing gates limiting the number of passengers allowed on the platforms; trains run on rubber wheels. Advertising is so well integrated within the designs they take on the appearance of inlaid murals.

Prenez le Metro, avez un bon aventure.
T. Holdcamper.





THE ANGLE AND THE CURVE

Religion has always been connected to art whether it was in a literal interpretation or a metaphysical one. The mystical, ascetic, and forceful impulse of religion and its stories have put the fire of creation behind artists in all fields. This fire if not directly affecting the subjects of the work, as in Renaissance paintings, has burned its way into the strokes of the modern schools.

There is also a difference in how the religious and spiritual works have been interpreted. The northern art of the early Renaissance shows angular figures in fierce pain — all were in anguish no matter how mild the story. In the southern areas, however, the works had a smooth curve — not only about the figures, but in the whole concept. These separate schools of work seem to show the antithesis in the religious desires. The south, even though it housed the religious leaders of the time, was both spiritually and religiously lax. For them it was a time of luxury, corruption, — and an appreciation of the earthy forms of existence. Therefore their art depicts the natural curve and flow of nature — growth and decay. In the north, however the art reflected the spiritual conflicts and the hardships of their existence at that time. The angle, then, was used as a symbol, whether consciously or not, of the struggle for spiritual expression.

Two examples of artists whose work changed according to their own internal needs and conflicts were Botticelli and Michelangelo. Both of these Italian Renaissance artists were at first influenced by their environment and their heritage. Both, however, changed their styles towards the end of their lives. Here the change was made from the natural softness and twisting curves to a more singular and anguished form.

Botticelli's work began with the influences of Greek antiquity and a sensual rhythm that gave his paintings a natural grace. A famous painting of that time Kenneth Clark describes in *The Nude*, "The Birth of Venus" as having the "curve of Gothic ivory." "Flow of line, "Clark says," is the most musical element in the visual arts, continually urging us on in time, and this gives a unity to the form and content of Botticelli's Venus." Later under the religious preachings of Savonarola the "aesthetic impact of antiquity on Botticelli was over." He had been persuaded by Savonarola "that the pleasures of the senses, even when purified of all grossness, were vain and contemptible." Therefore his paintings of this period changed according to his own conflicts. In the figure of Truth in his "Calumny of Apelles" he produced "of all nudes that are not positively ugly, the least desirable. Superficially she resembles the Venus, but at almost every point the flow has been broken. Instead of the classic oval

of Venus, her arms and the angle of her head create the zigzag diamond-shape of medieval dialectics."

In the works of Michelangelo one finds consistently in his paintings and sculptures the strength and curve of natural forces. However, his last years the feeling that made him produce these forms disappeared.

In their place was produced pieces that seemed totally different mainly because of their unfinished quality and their angularity. In a passage from *The Nude* an insight into this change is given. "Has Michelangelo finally achieved the aim that had haunted him since the Sistine ceiling, and before: to grasp physical beauty so firmly that he may carry it with him to the realm of the spirit? Not entirely, for he has been forced to awaken from that dream of antiquity, in all its strength and radiance, which has been the first inspiration of his art. His three last "Pietas", those carvings on which he worked in secrecy and self-imposed loneliness almost to the day of his death, show that in the end the ideal of physical beauty had to be abandoned. In the "Palestrina Pieta" the distortion is so great that certain critics have doubted its authenticity. The gigantic arm and torso weight down the body of Our Lord, so that the legs seem crushed, and almost disappear, and even the torso itself has lost its firm physical structure and become like some ancient rock face pitted by the weather. In the group in the "Duomo" the nude figure follows an angular, crisscross movement that is entirely unclassical. This is not the suave geometry of the godlike body, but the stressful geometry of the great cathedrals. Finally, the "Rondanini Pieta," where, in the humility of his last years, Michelangelo has pared away everything that can suggest the pride of the body, till he has reached the huddled roots of a Gothic wood carving. He has even eliminated the torso, for we can deduce from a drawing that the right arm, which now stands in a strange isolation, was once attached to the body. And the sacrifice of this form, which for over sixty years had been the means of his most intimate communications, gives to this shattered trunk an incomparable pathos."

These examples of individual artists do not really remain alone. The extension of the angle and the curve into various schools at different times in history would seem to show that each form has an expression peculiar to itself. Although most of the content of paintings and sculptures have changed from religious to domestic and personal representations the feeling and structure about them forms a consistency. Up to the present in our 'minute to minute' schools one can find a tendency that relates them back to the struggles of Botticelli and Michelangelo. Our own teachings develop, change and relate naturally and sometimes — behind our backs — but it continues.



JANICE BLAIS OF THE CAST

DESIGNERS IN DRAMA

The Designers in Drama's production of *TOO TRUE TO BE GOOD*, by George Bernard Shaw is to be presented on the evenings of October 27th and 28th at the RISD auditorium. The play contains, in the character of Pvt. Meek, an amusing and affectionate stage portrait of Lawrence of Arabia who, after World War I, became a close friend of the dramatist and his wife. It was originally produced by the Theatre Guild in 1932, and brilliantly revived on Broadway with an all star cast in 1963. Among the players in the revival were Robert Preston, David Wayne, Cyril Ritchard, Eileen Heckart, Glynis Johns, and Lillian Gish. In his book, *G.B.S. AND THE LUNATIC*, Lawrence Langner said that "this play contains some of the funniest lines and situations Shaw ever wrote I have always thought of it as highly suitable for revival by the *avant-garde* or off-Broadway theatre." Stanley Weintraub, one of the leading Shaw authorities in the United State, has written in *PRIVATE SHAW*: "*Too True to Be Good*" was far ahead of its time as a piece of dramaturgy — one of the reasons that it was (and still is) imperfectly understood. Its style is one Shaw pioneered: serious farce. It shows a close relationship between structure and theme, Shaw trying to mirror the chaos of the years that followed the First World War in part through the apparent chaos of the play's structural lines. . .

"The play uses the anti-illusionary devices considered to be the epitome of modernity thirty years later The playwright, by destroying stage illusion and by inhibiting the possibilities of empathic identification between audience and characters, creates a distance that forces the spectator to look at the action on-stage in a detached and critical spirit." Because so many of the play's themes reflect the current state of the world today, the RISD production has advanced its action to the present time.

The cast includes: Alan Betancourt, Janice Blais, Mona Atkinson, Robert Jones, Gary Kahn, Cynthia Owens, Clark Brittain, Dana Larrabee, Dan Gosch, and Sue Heinold. I.D. students Arthur Ferron, Dent Goodyear, and Bob Snyder, under the supervision of Prof. Marc Harrison have designed the sets. They are being constructed and painted by student crews working under the supervision of John Anthes, student stage manager for Designers in Drama. Sound effects are being handled by George Stavrinou, and Sandra Forger, assisted by Ted Bafaloykos handling publicity. Diane Akula is acting as assistant to the director Prof. Albert Cohn. Martin Tulloch, as chairman of the student executive board of Designers in Drama, is supervising all aspects of the production.

As an interesting sidelight, it might be pointed out that a recent AP dispatch from London stated: "Lawrence of Arabia was the No. 1 popular choice among past heroes pictured on 120,000 postcards sold last year at the National Portrait Gallery. Behind T. E. Lawrence, came his friend, George Bernard Shaw."

RESISTANCE



PROVIDENCE

"An estimated 200 persons were waiting at the Soldier's and Sailors Monument on Kennedy Plaza when the marchers arrived about noon." The Providence Journal-Bulletin was waiting for them also, as was WPRO ("there were boos and heckling, but no incidents were reported.")

Last Monday's march, starting at Brown, was held in support of a number of Rhode Island men who turned in their draft cards at the Boston rally; speakers included RISD senior Mark Rogovin, faculty members from Providence College and Rhode Island Junior College, and John Reynolds of the Southern Christian Leadership Conference.

Part of the "estimated 200 persons" appeared to be the worst of Providence's chattel, bearing "better dead than Red" placards and muttering about the "longhairedcommiepeacecreepervverts" who were committing seditious acts before their very eyes. Included among them was Providence attorney and former lieutenant governor Edward P.

JOHN REYNOLDS OF SCLC



Gallogly, who dripped to his companions. Thank the gods for Chaffee's popularity. about "loyalty to one's fatherland."

BOSTON

On October 14 a newsletter from the Cambridge Communications Company came to the attention of the BLOCKPRINT staff. It concerned a policy statement by Cambridge's mayor, "Let's fight Hayes on masse. He has violated every code of ethics and has manipulated justice beyond the point of recognition. His war continues: anyone with lengthy hair or a beard will be stopped in the coming weeks in Cambridge and attempts will be made to arrest them on vagrancy charges. It has been suggested that following the Resistance church services, those interested should walk to Harvard Square and give Hayes 10,000 possible vagrants."

Admittedly, it was the prospect of being arrested for looking like a creep that prompted five of the BLOCKPRINT

staff to journey to Cambridge. We didn't encounter 10,000 fellow loiterers there, but the Resistance church services at the Arlington Street Church proved to be equally interesting.

A group of 10,000 watched from the Commons as an estimated 150 to 300 draft cards were burned on the altar in protest against the war in Vietnam. Bob Talamson of the Resistance announced a policy of total non-cooperation with the authorities. He said that all 2-S and 4-D classifications should be refused by those opposed to the war and scheduled another demonstration for December 4th.

The speeches from the Resistance movement were coherent enough, but the incident that really had instantaneous relevance concerned a little old lady who mistook us for demonstrators rather than observers. She walked up shaking her head introspectively saying, "Win or withdraw, win or withdraw, — that's the answer. But anyway — I'm with you — I'm with you"

BOB TALAMSON OF THE RESISTANCE



DRAFT CARD ASHES



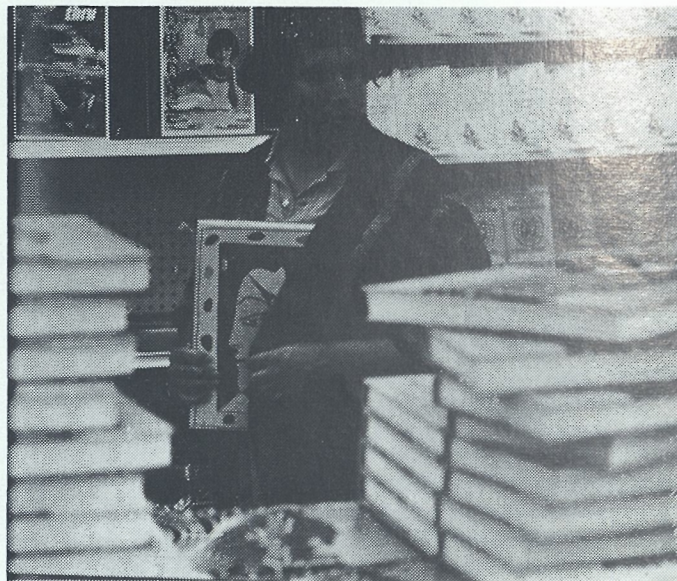
FILM SOCIETY & MUSEUM

Would, as Matt Alaimo suggested, a financial leviathan the size of the RISD Museum of Art be able to buy a statue of Balzac by Rodin for \$70,000 but be unable to give more than \$350 to the Film Society? And this in the face of the glaring fact that the Museum grants its members the privilege of attending the Film Society's showings. And it uses the Society's projectors. And if you're a member of the Museum (student fee, \$10) you can go to all the openings and drink all you want to, too. But if you join the Film Society (\$7) you only get the movies.

Matthew Alaimo, President of the Society says that the state of affairs was even worse. A few years ago the Museum would only squeeze out \$200 for the budget. But last year after talking to Museum Director Daniel J. Robbins he was given \$350. Not only is this payment small, but it is received for last year's program. Fees for this year of about \$2500 must at the moment be only partially met along with the rest of last year's. The Museum has free use of the Society's two projectors. This year, Matthew says, two new projectors must be purchased. But as of yet the Museum has not offered any aid in meeting the \$2000 bill. And he mentions that the sum given the Society has not increased proportionally to the increased frequency of showings and higher rental fees.

Dr. Stephen E. Ostrow, Chief Curator at the Museum, states that, "The Museum is concerned." And he points out the fact that the entire membership of the Museum is growing. As of August 31, 1965 there were 2239 members. On the same date this year, there were 3355. Of this number a few more than 100 regularly attend film presentations. The \$350 was a guaranteed block sum arrived at to help defray the society's costs, he claims. And Dr. Ostrow mentions that the limited seating capacity of Memorial Hall will allow only so many members of the Museum to attend, no matter how much money is allocated for the Society. This specific problem of an expanding membership was mentioned in a memo on October 5th from Dr. Ostrow to Bayard Ewing, chairman of the Board of Trustees. At any rate, the policies concerning privileges accorded to members cannot change until memberships expire and must be renewed. It is the intention of the Museum to discuss the problem more fully with the Society before then.

However, at the moment, what about the money? The Film Society claims that the fee given for the use of its facilities is not realistic considering its needs and the Museum's funds. There are several alternatives which have been mentioned: The price of a series subscription could be raised; and there has been the suggestion that the privilege of attending filmings be withdrawn from Museum members. If half the number now attending bought subscriptions, the sum would be equal to that now received from the Museum. Or, the Museum might give our Film Society a few more bucks.



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& SLIDES DEPT.

OF THE RISD

MUSEUM



ANNOUNCEMENTS

OBOE RECITAL Paul Cranmer-Oboe, Wm. Dineen — Piano Sunday Oct. 29 3:00 P.M. 1st Unitarian Church Parish Hall Benevolent St. (corner of Benefit & Ben.)

ALL RESERVATIONS must be made and cleared through the SAO before meetings or events can be scheduled throughout the college. Material to be posted in closed Bulletin Boards must be left at SAO. Maximum size 11" X 17". Nothing exceeding this size can be posted under glass.

EVERYONE INTERESTED in working in lights, sound, and film. Wishing to affiliate with sculptors, dancers, etc. for the express purpose of creating a complete emotional experience. In other words, a "happening". Contact David Clarke, Box No. 183.

OPPORTUNITY OF A LIFETIME. Design a Pembroke's Wedding invitation — Call Debbie Morgan CL 1-2800

CALENDAR

MONDAY, OCTOBER 23

7:30 p.m. Mem. Hall Lecture — "Address to Students Young and Old" by Isaac B. Singer

TUESDAY, OCTOBER 24

12:00 noon Gym — Dance Class
Sound Workshop Tennis-Sign up at SAO

WEDNESDAY, OCTOBER 25

THURSDAY, OCTOBER 26

12:00 noon Gym — Dance Class
6:00 p.m. Boys Club — Swimming
7:30 p.m. Mem. Hall — Film — "The Big Store"

FRIDAY, OCTOBER 27

8:00 p.m. Tennis Club — Tennis — Sign up at SAO
8:30 p.m. Auditorium — Designers in Drama Presentation — "To True to be Good"

SATURDAY, OCTOBER 28

8:30 p.m. Auditorium — Designers in Drama Presentation — "To True to be Good"

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